INDEX

Volumes XV and XVI (1985 and 1986)

(volumes I through X are indexed in X, 3, 205-213;
volumes XI through XIV are indexed in XIV, 3, 223-227)

Abstracting and Recording Narration in *The Good Soldier* and *The End of the Affair,* XVI, 1, 1-14.
A Passage to India through "The Spaces between the Words," XV, 3, 256-266.
"A Rose for Emily": Against Interpretation, XV, 1, 42-51.
ASHBERY, JOHN, XVI, 2, 81-96.
Beiderwell, Bruce, XV, 3, 234-243.
Bensko, John, XVI, 2, 81-96.
Bromberg, Pamela S., XVI, 3, 179-191.
BRONTE, ANNE, XVI, 3, 204-219.
BRONTE, CHARLOTTE, XV, 3, 244-255.
BRONTE, EMILY, XVI, 3, 204-219.
BROWN, T. E., XVI, 2, 117-130.
CARLYLE, THOMAS, XVI, 1, 72-78.
CHAUCER, GEOFFREY, XV, 1, 29-41.
Clark-Beattie, Rosemary, XV, 3, 199-218.
Cobley, Evelyn, XVI, 2, 97-116.
Coherence of *Our Mutual Friend,* The, XV, 3, 234-243.
Covert Plot in Isak Dinesen's "Sorrow Acre," XV, 1, 82-90.
Crawford, Iain, XVI, 1, 41-54.
Creese, Richard, XVI, 1, 1-14.
DAVENPORT, GUY, XVI, 2, 148-161.
Desire and Deferral of Closure in Carlyle's *Sartor Resartus* and *The French Revolution,* XVI, 1, 72-78.
Development of Narrative Technique in Margaret Drabble's Novels, The, XVI, 3, 179-191.
DICKENS, CHARLES, XV, 3, 234-243; XVI, 1, 41-54.
DINESEN, ISAK, XV, 1, 82-90.
DOSTOEVSKY, FEODOR, XV, 1, 75-81.
DOUGLASS, FREDERICK, XVI, 1, 55-71.
Dowling, David, XV, 3, 256-266.
DRABBLE, MARGARET, XVI, 3, 179-191.
Dressing the Spirit: Clothworking and Language in *The Color Purple,* XVI, 3, 220-230.
DUBIE, NORMAN, XVI, 2, 81-96.
ELIOT, GEORGE, XV, 2, 169-182; XV, 3, 199-218.
Emblematic Narrative and the Argument of Love in Sidney's *New Arcadia,* XV, 3, 219-233.
Ethics of Narration in D.M. Thomas's *The White Hotel,* The, XV, 1, 15-28.

Exchange Short-Circuited: The Isolated Scientist in H.G. Wells's *The Invisible Man,* XV, 2, 156-168.
"Faithful Narrator" or "Partial Eulogist": First-Person Narration in Bronte's *Villette,* XV, 3, 244-255.
FAULKNER, WILLIAM, XV, 1, 42-51; XV, 2, 97-119; XVI, 3, 231-245.
"Fenʒeit of the New": Authority in *The Testament of Cresseid,* XV, 2, 120-132.
FORD, FORD MADOX, XVI, 1, 1-14.
FORSTER, E. M., XV, 3, 256-266.
Fludernik, Monika, XVI, 1, 15-40.
From Fugitive Slave to Man of Letters; The Conversion of Frederick Douglass, XVI, 1, 55-71.
Fugal Technique in Johnson's *Rasselas,* XV, 3, 267-276.
Gadomski, Kenneth E., XV, 2, 133-145.
Garrett-Goodyear, J. H., XVI, 3, 192-203.
GASKELL, ELIZABETH, XV, 2, 183-193.
Gaskell's "The Grey Woman": A Feminist Palimpsest, XV, 2, 183-193.
Gender and Layered Narrative in *Wuthering Heights* and *Tenant of Wildfell Hall,* XVI, 3, 204-219.
George Eliot's *Mill on the Floss:* Tragic Harvest and Pastoral Deceit, XV, 2, 169-182.
GREENE, GRAHAM, XVI, 1, 1-14.
Guydebook to the Last Modernist: Davenport on Davenport and *Da Vinci's Bicycle,* A, XVI, 2, 148-161.
Havelok the Dane, XV, 2, 133-145.
HENRYSON, ROBERT, XV, 2, 120-132.
HERR, MICHAEL, XV₁, 2, 97-116.
HOWELLS, WILLIAM DEAN, XVI, 2, 131-147.
How Listeners Shape Stories: A Model for Readers in Brown's *Fo'c's'le Yarns,* XVI, 2, 117-130.
Jackson, Fleda Brown, XVI, 2, 131-148.
Jacobs, N. M., XVI, 3, 204-219.
JAMES, HENRY, XV, 1, 69-74.
JAMES, WILLIAM, XV, 1, 75-81.
JOHNSON, SAMUEL, XV, 3, 267-276.
JOYCE, JAMES, XVI, 1, 15-40.
King Horn, XV, 2, 133-145.
KIPLING, RUDYARD, XV, 1, 52-68.
Kipling's *Kim:* Rehearsals and Echoes, XV, 1, 52-68.
Knapp, Shoshana, XV, 1, 75-81.
Kuehl, John, XVI, 3, 167-178.
LE GUIN, URSULA, XV, 1, 75-81.
Ludic Impulse in Recent American Fiction, The, XVI, 3, 167-178.
MacKethan, Lucinda H., XVI, 1, 55-71.
Manning, Stephen, XV, 1, 29-41.
Mason, Kenneth M., Jr., XV, 2, 169-182.
Mathews, Laura, XVI, 3, 231-245.
Middlemarch's Dialogic Style, XV, 3, 199-218.
Morality of Creation: Dostoevsky and William James in Le Guin's "Omelas," The, XV, 1, 75-81.
NABOKOV, VLADIMIR, XVI, 3, 192-203.

Narrating the Facts of War: New Journalism in Herr's *Dispatches* and Documentary Realism in First World War Novels, XVI, 2, 97-116.
Narrative and Its Development in *Ulysses,* XVI, 1, 15-40.
Narrative Style in *King Horn* and *Havelok the Dane,* XV, 2, 133-146.
Nitecki, Alicia K., XV, 2, 120-132.
Norman, Rose, XV, 3, 267-276.
Olsen, Lance, XVI, 2, 148-161.
Panja, Shormishtha, XV, 3, 277-288.
Paradox of the Narrative Styles in Chaucer's *Clerk's Tale,* The, XV, 1, 29-41.
Pladott, Dinnah, XV, 2, 97-119.
PLATH, SYLVIA, XV, 1, 1-14.
Rabinowitz, Nancy Sorkin, XV, 3, 244-255.
Rankin, Ian, XV, 2, 146-155.
Reddy, Maureen T., XV, 2, 183-193.
Reflexive Narration in Contemporary American Poetry: Some Examples from Mark Strand, John Ashbery, Norman Dubie, and Louis Simpson, XVI, 2, 81-96.
Richter, David, XV, 1, 82-90.
Role of the Narrator in *Pnin,* The, XVI, 3, 192-203.
Scanlon, Patrick M., XV, 3, 219-233.
Self-Reflexive Parable of Narration: *The Faerie Queene VI,* A, XV, 3, 277-288.
Sermon Without Exegesis: The Achievement of Stasis in *The Rise of Silas Lapham,* A, XVI, 2, 131-147.
Sex and Seriousness in *David Copperfield,* XVI, 1, 41-54.
SIDNEY, SIR PHILIP, XV, 3, 219-233.
SIMPSON, LOUIS, XVI, 2, 81-96.
Shaping the Life of Man: Darl as Narrator in *As I Lay Dying,* XVI, 3, 231-245.
Skinner, John, XV, 1, 42-51.
SPARK, MURIEL, XV, 2, 146-155.
SPENSER, EDMUND, XV, 3, 277-288.
Stewart, D. H., XV, 1, 52-68.
STRAND, MARK, XVI, 2, 81-96.
Surface and Structure: Reading Muriel Spark's *The Driver's Seat,* XV, 2, 146-155.
Sutton, Max Keith, XVI, 2, 117-130.
Sylvia Plath's Specialness in Her Short Stories, XV, 1, 1-14.
Tavormina, M. Teresa, XVI, 3, 220-230.
THOMAS, D. M., XV, 1, 15-28.
Tintner, Adeline, XV, 1, 69-74.
Use of Stupidity as a Narrative Device: The Gullible Teller in James's "Louisa Pallant," The, XV, 1, 69-74.
Vanden Bossche, Chris R., XVI, 1, 72-78.
Wagner, Linda W., XV, 1, 1-14.
WALKER, ALICE, XVI, 3, 220-230.
Walker, Jeanne Murray, XV, 2, 156-168.
WELLS, H. G., XV, 2, 156-168.
William Faulkner: The Tragic Enigma, XV, 2, 97-119.
Wirth-Nesher, Hana, XV, 1, 15-28.